

1-453X-DS-012

INFEST

fig. 137

PAT-ER BLATOD



PAPA ROACH



**PARENTAL
ADVISORY**
EXPLICIT LYRICS

87



Guitar

PAPA ROACH

1-453X-XS-012

INSECT

fig 137



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www.paparoach.com

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INFEST

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 96
(sound effects)

D5 A5 F5 A5 E5 C5

(23 sec.) Spoken: Welcome to the original Papa Roach soundfire.

Rhy. Fig. 1
Gtr. 1 (dist.)
f

TAB

D5 A5 F5 A5 E5 C5

Viva La Cucaracha!

1. My name's Co-by

End Rhy. Fig. 1

N.C.

Dick, Mis-ter Dick if you're nas - ty. Rock a mic with a voice that's rasp - y.

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

'Cause I'm po - et - ic in my op - er - a - tions. My God - giv - en tal - ent is to rock all the na - tions.

P.M. - - - - -

15 15 15 10 10 7 10 15 15 12 15 10 10

12 12 12 12 12 7 7 7 12 12 12 12 12 7 7 7

Dm
Rhy. Fig. 3

12 12 15 15 12 12 12 12 15 15 12 12 12 12 15 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

We're go - ing to in - fest. _____ Spoken: 1. In -

End Rhy. Fig. 3

12 12 15 15 12 12 12 12 15 15 12 12 12 12 15 12 12 12

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Verse
Dm

fest, 2. Now the theo - ry of my first man - i - fes - to. Push ya wig back with my lyr - i - cal pis - tol

that I got your at - ten - tion, did I for - get to men - tion all the heads we be in -

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

Blow, now Pa-pa Roach is on your mental, bang-in' like your head - piece, it's just that sim-ple.
fest-ing? Hope y'all peo-ple learn your les-sons 'cause the game of life is cra-zy. Got all the peo-ple guess-in'.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 15 15 0 0 0 15 15 0 0 15 15

Cock back and un-leash with my phys-i-cal. Wrap you in my thoughts and be-come in-di-vis-i-ble.
What is wrong with the world to-day, the gov-ern-ment, me-di-a or your fam-'ly?

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 15 15 0 0 0 15 15 0 0 15 15

Cen-trif-u-gal, forc-es in-di-vid-u-als in-to my mind as we rock in-to rit-u-al.
Would you cry if I died to-day? I think it be bet-ter if you did not say.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 15 15 0 0 0 0 15 15 0 0 0 15 15 0 0 0 15 15 0 0 15 15

Rhy. Fill 1

Gtr. 1

P.M. - - - - - P.M. - - - - - Harm. - - - - -

0 0 15 15 0 12 12 12 12 0 0

Pre-chorus

Am

You bet - ter do _ just what _ I say, _____

and if you don't _ then you _ will pay. _____ In - fest! _____

* 2nd time w/ heavy P.M.;
play lowest note of chord only.

Chorus

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

We're go - ing to in - fest. _____ We're get - ting in your head.

* day.

Rhy. Fig. 4

* Sing on D.S. only.

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

What is wrong with the world to - day, _ the gov - ern - ment, the me - di - a or _ your fam - 'ly?

End Rhy. Fig. 4

D5 N.C.

What is wrong with the world to - day, — the gov - ern - ment, the me - di - a or — your fam - 'ly?

Dm

Gr. 2

Musical score for guitar 2, measures 1-8. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of eighth-note chords. Measures 1-4 are grouped by a brace, and measures 5-8 are grouped by another brace. The notes in the chords are: Measure 1: G2, Bb2, D3, F3; Measure 2: A2, C3, E3, G3; Measure 3: Bb2, D3, F3, A2; Measure 4: C3, E3, G3, Bb2; Measure 5: D3, F3, A2, C3; Measure 6: E3, G3, Bb2, D3; Measure 7: F3, A2, C3, E3; Measure 8: G3, Bb2, D3, F3.

[illegible][illegible]

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

[illegible]

N.C.

First, they shack-le your feet, then they stand you in a line. Then they beat you like meat.

1. 2.

Gtr. 1: w/ Rhy. Fill 2 Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)

D5 A5 F5 A5 E5 C5

then they grab you by your mind. in - fest your mind. We will in - fest, die like the _ rest.

D5 A5 F5 A5 E5 C5 D5 A5 F5 A5 E5 C5

Peo - ple are the _ prob - lem to - day. _ We will in - fest, die like the _

D.S. al Coda

Coda

Gtr. 1: w/ Rhy. Fill 3

D5 A5 F5 A5 E5 C5

_ rest. Peo - ple are the prob - lem to -

A5 N.C. A5 N.C.

gov-ern-ment, the me-di - a or _ your fam -

D5 N.C. D5 N.C. D5 N.C. D5 N.C.

'ly?

Gtr. 1

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Rhy. Fill 2

Gtr. 1

P.M. - - - - -

15 15 12 15 10 10 10 10 10

12 12 12 12 12 12 7 7 7 7 7

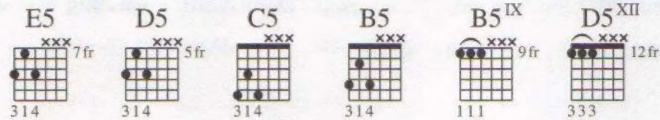
Rhy. Fill 3

Gtr. 1

7 7 9 9 9 9 9 9 9 9 9 9 9 9 9 9

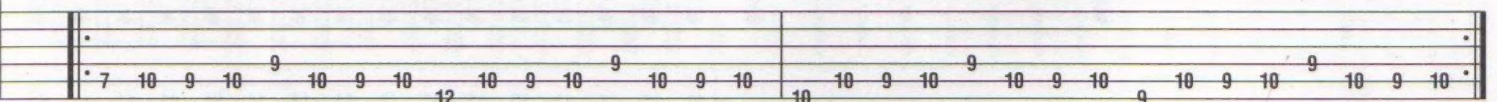
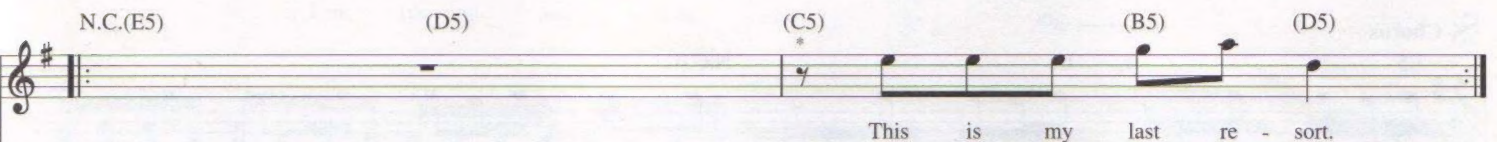
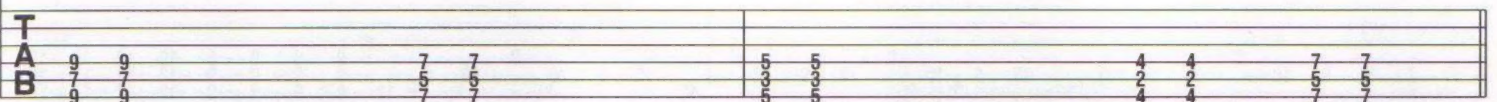
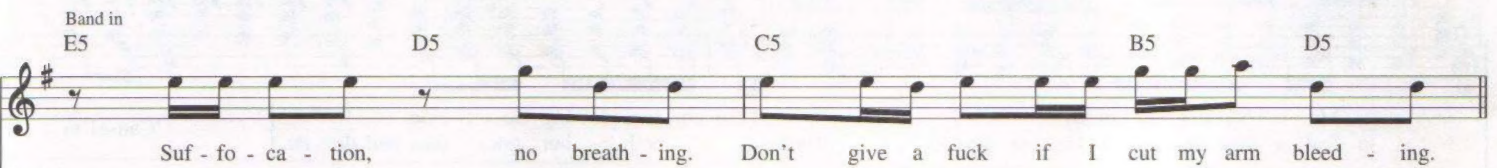
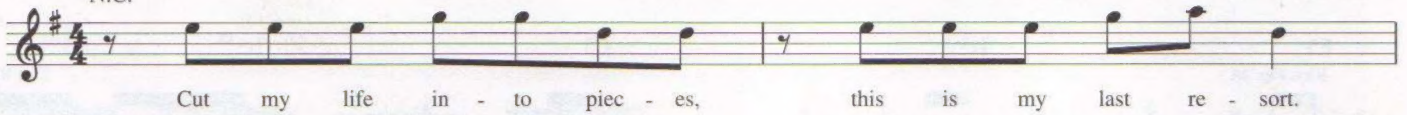
LAST RESORT

Words and Music by
Papa Roach

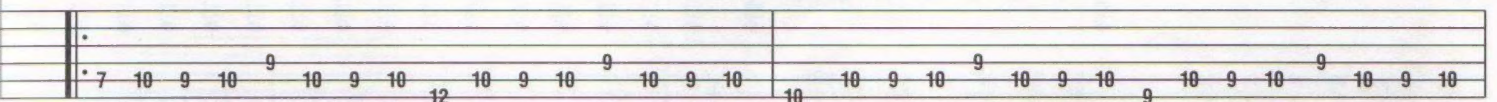
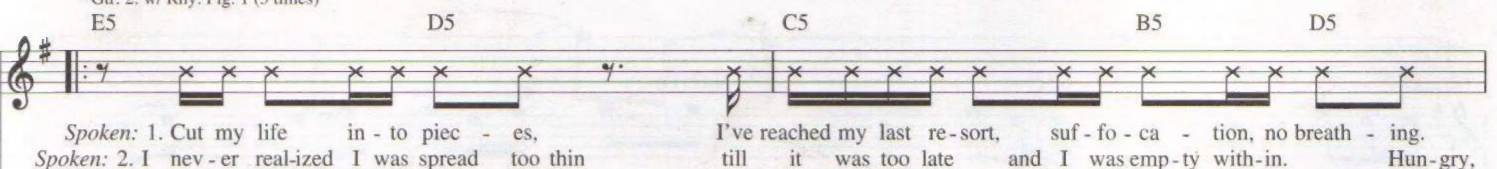


Drop D tuning:
(low to high) D-A-D-G-B-E

Intro
Moderate Rock ♩ = 120
N.C.



Verse
*Gtr. 2: w/ Rhy. Fig. 1 (3 times)



2.

C5

N.C.(D)

Bridge

ES

D5 C5

G5

B5

D5

Gtrs. 1 & 2

[illegible]

E5

D5 C5

D5

G5

B5

To Coda ⊕

[illegible]

E5

G5

C5

B5

D5

[illegible]

Gr. 1: w/ Riff B (2 times)

E5 D5 C5 B5 D5

Don't give a fuck if I cut my arm bleed - ing. Do you e - ven care if I die bleed - ing?
feed - ing on cha-os and liv - ing in sin. Down-ward spi - ral, where do I be-gin?

E5 D5 C5 B5 D5

Would it be wrong, would it be right if I took my life to-night? Chanc-es are that I might.
It all start - ed when I lost my moth-er. No love for my-self, and no love for an-oth-er. Search-ing

E5 D5 C5 B5^{IX} D5^{XII}

Rhy. Fig. 2A End Rhy. Fig. 2A

Gtr. 2

Mu - ti - la - tion out of sight, and I'm con-tem-plat-ing su - i - cide.
to find a love up - on a high-er lev - el, find-ing noth-ing but ques - tions and dev - ils. } 'Cause I'm

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

P.M. - - - - -

7 10 9 10 9 10 12 10 9 10 9 10 10 10 9 10 9 10 10 10 9 10 9 12 9 9 9 9 12 12 12 12

Chorus

E5 C5 N.C.(D)

los - ing my sight, los - ing my mind. Wish some - bod - y would tell me I'm fine.

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2

14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 11 11 11 11 12 12 12 12 14 14 14 14 11 11 11 11
14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 9 9 9 9 10 10 10 10 12 12 12 12 9 9 9 9
14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1.

E5 C5 N.C.(D)

Los-ing my sight, los - ing my mind. Wish some - bod - y would tell me I'm fine. -

14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 11 11 11 11 12 12 12 12 14 14 14 14 14 14 14 14
14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 9 9 9 9 10 10 10 10 12 12 12 12 12 12 12 12
14 14 14 14 14 14 14 0 10 10 10 10 10 10 10 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5 G5 C5 B5

I'm cry - ing. I'm cry - ing.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

E5 D5 C5 B5 D5 E5 D5

Whispered: I can't go on liv - ing

C5 B5 D5 E5 D5 C5 B5 D5

this way. Cut my life in - to piec - es. this is my last re - sort.

E5 D5 C5 B5 D5

Suf - fo - ca - tion, no breath - ing. Don't give a fuck if I cut my arm bleed - ing.

Verse

Gtr. 1: w/ Riff A
Gtr. 2: w/ Rhy. Fig. 1

E5 D5 C5 B5 D5

3. Would it be wrong, would it be right if I took my life to-night? Chanc-es are that I might.

Gtrs. 1 & 2: w/ Rhy. Fig. 2

E5 D5 C5 B5 D5

Mu - ti - la - tion out of sight, and I'm con - tem - plat - ing su - i - cide. 'Cause I'm

D.S. (take 2nd ending) al Coda

Coda

E5 C5 N.C.(D) E5 C5

Screamed: I can't go on liv - ing

Gtrs. 1 & 2

Outro

E5 C5 N.C.(D) E5 C5

Can't go on_____

4 4 4 4 4 4 4 4 12 12 12 12 12 12 12 11 11 11 11 12 12 12 12 14 14 14 14 11 11 11 4 4 4 4 4 4 4 4 4 12 12 12 12 12 12 12 2 2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 0 0 0 0 0 10 10 10 10 12 12 12 9 9 9 2 2 2 2 2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 0

[illegible]

BROKEN HOME

Drop D tuning:
(low to high) D-A-D-G-B-E

Words and Music by
Papa Roach

Intro

Moderate Rock ♩ = 88

Triplet feel (♩ =)

[illegible]

Chorus

Half-time feel

End half-time feel

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

all a - lone. Bro - ken home,

all a - lone.

End triplet feel

F#m C#5 D5 E5 *Play 4 times*
End Riff A

Gtr. 1

Gtr. 2 (dist.) *f*

Gtr. 1 *divisi* *f*

Riff A

Rhy. Fig. 2

End Rhy. Fig. 2

7 7 7 7 7 7 7 7

4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

6 6 6 6 6 6 6 6 7 7 7 9 9

4 4 4 4 4 4 4 4 5 5 5 7 7

4 4 4 4 4 4 4 4 6 7 7 9 9 0

Verse

F#5 N.C. E5 F#m N.C. E5

1. I can't seem to fight these feel - ings.
 2. I know my moth-er loves _ me.

I'm caught in the mid-dle of _ this
 but does my fa-ther e - ven care _

Gtrs. 1 & 2

6 6 X X 6 7 X X 7 7 9 9 4 4 4
4 4 X X X X X X 4 4 4 4 7 7 X X X X 6 7 X X 7 7 9 9 4 4 4
4 4 X X X X X X 4 4 4 4 4 4 4 4 X X X X 4 4 4 4 7 7 X X X X 6 7 X X 7 7 9 9 4 4 4

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F#sus2 N.C. E5 F#m N.C. E5

and my wounds are not heal - ing. I'm stuck in be-tween my par - ents. -
 if I'm sad or an - gry? You were nev - er ev - er there -

Rhy. Fig. 3 End Rhy. Fig. 3

6 6 X X 6 7 X 7 7 9 9 4 4 4 7 7 X X 6 7 7 9 9 4 4 4
 4 4 X X 4 5 X 5 5 7 7 0 2 2 2 2 0 4 4 X X 4 5 X 5 7 7 0 2 2 2 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#sus2 N.C. E5 F#m N.C. E5

I wish I had some-one to talk to, some-one I could con - fide in. -
 when I need - ed you. I hope you re-gret what you did.

F#sus2 N.C. E5 F#m N.C. E5

I just wan - na know the truth; I just wan - na know the same truth, -
 I think I know the truth; your fa - ther did the same to

Pre-Chorus

F#5 N.C. F#5

you, want did to know the truth.
 did the same to you.

Gtrs. 1 & 2 Rhy. Fig. 4

6 6 X X 6 6 X X 6 6 X X 6 6 6 7 7 7 7 6 6 6 6 4 4 4 4 2 2 2 2 4 4 X X 4 4 X X 4 4 X X 4 4 4
 4 4 X X 4 4 X X 4 4 X X 4 4 4 5 5 5 5 4 4 4 4 2 2 2 2 0 0 0 0 4 4 X X 4 4 X X 4 4 X X 4 4 4
 4 4 X X 4 4 X X 4 4 X X 4 4 4 0 5 5 5 5 4 4 4 4 2 2 2 2 0 0 0 0 4 4 X X 4 4 X X 4 4 X X 4 4 4 0

1. Chorus

N.C. F#5 F#sus2 F#m F#sus2

Bro-ken home, - all a - lone. -

End Rhy. Fig. 4

7 7 7 7 6 6 6 6 4 4 4 4 6 6 6 6 6 6 6 6 7 7 7 7 0 6 6 6 6 0
 X X X X X X X X 4 4 2 2 2 2 4 4 4 4 4 4 4 4 0 4 4 4 4 0 4 4 4 4 0
 5 5 5 5 4 4 4 4 2 2 2 2 4 2 0 4 4 4 4 4 4 4 4 4 0 4 4 4 4 0

[illegible]

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 times)

F#5 N.C.

I'm cry - ing day and night now. _____

N.C. F#5 N.C.

What is wrong with me? I can not fight now. I feel like a weak

Interlude

link,
Whispered: (Push it back

in - side.

Push it back

in - side.

Gtrs. 1 & 2

[illegible]

F#sus2 E5 F#m F#sus2 E5 F#m

link. _ Push it back in - side. Push it back in - side.) Bro - ken home. _

Detailed description: This image shows the musical notation for the chorus of the song 'Broken home'. The notation is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. Above the staff, the chords F#sus2, E5, F#m, F#sus2, E5, and F#m are indicated. Below the staff, the lyrics are written: 'link. _ Push it back in - side. Push it back in - side.) Bro - ken home. _'. The word 'link.' is under the first measure, 'Push it back' is under the second, 'in - side.' is under the third, 'Push it back' is under the fourth, 'in - side.)' is under the fifth, and 'Bro - ken home. _' is under the sixth.

Chorus
Half-time feel
Triplet feel

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

F#5 F#sus2 F#m F#sus2 F#5 F#sus2 F#m F#sus2

all a - lone.

F#5 F#sus2 F#m F#sus2

Spoken: It feels bad to be a - lone. Cry - ing by your-self, liv - ing in a bro - ken home.

End half-time feel

F#5 F#sus2 F#m F#sus2

How would I tell it, so all y'all could feel it? De - pres-sion strikes hard _ just like my old earth would tell it. To

F#5 F#sus2 F#m F#sus2

me, her son, she told me I'm the one. Pain bot-tled up a - bout to blow like a gun.

Gtrs. 1 & 2

me, her son, she told me I'm the one. Pain bot-tled up a - bout to blow like a gun.

End triplet feel

F#5 F#sus2 F#m F#sus2 F#5

Sto-ries that I tell are non - fic - tion, and you can't take it back 'cause it's al - read-y done.

pick slide

Outro
Double-time feel

Gtr. 1: w/ Rhy. Fig. 2 (8 times)
Gtr. 2: w/ Riff A (12 times)

F#5 C#5 D5 E5 F#5 C#5 D5 E5

Bro - ken home! _ Bro - ken home! _

DEAD CELL

Words and Music by
by Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 102

Gtr. 1 (dist.) E5

Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5

First system of guitar notation for the Intro. It includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody starts with a forte (f) dynamic. Below the staff is a tablature with fret numbers (0, 2, 4, 5) and a 'T' (tapping) instruction.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

B5

G5

E5

F#5 N.C. F#5 G5 F#5 E5

End Rhy. Fig. 1

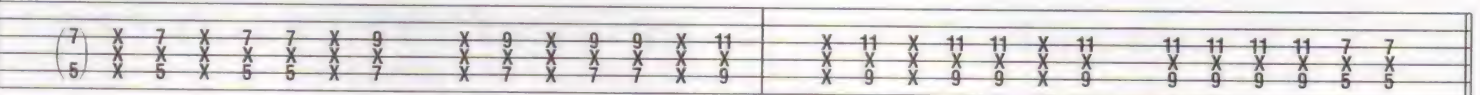
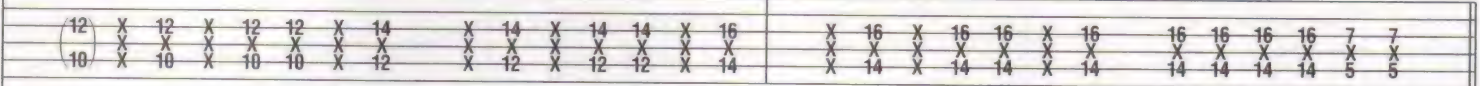
Second system of guitar notation. It continues the melody from the first system. The tablature includes fret numbers and a 'T' (tapping) instruction.

B5 G5 E5

F#5 N.C. F#5 G5 F#5 E5

Third system of guitar notation, labeled 'Riff A1'. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with 'x' for bends. Below the staff is a tablature with fret numbers and 'x' marks.

Fourth system of guitar notation, labeled 'Riff A'. It features a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is marked with 'x' for bends. Below the staff is a tablature with fret numbers and 'x' marks.



Verse

Gtr. 2 tacet

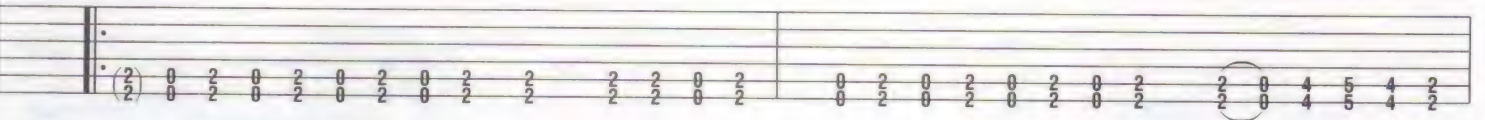
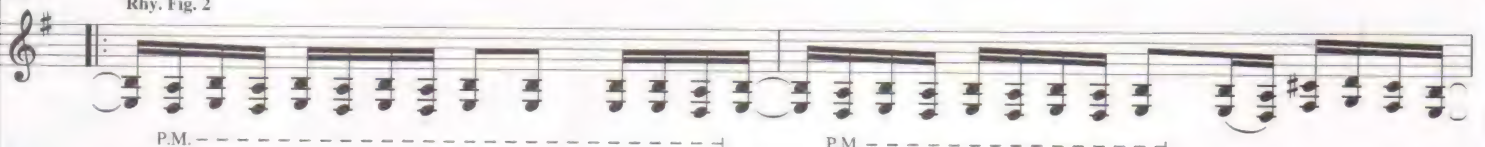
F#5 G5 F#5 E5



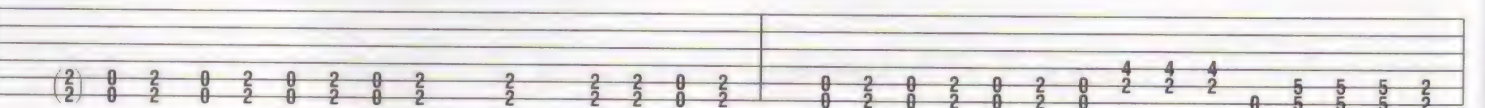
Spoken: 1. Born with no — soul, lack of con - trol. Cut from the mold of the an - ti - so - cial.
2., 3. See additional lyrics

Gtr. 1

Rhy. Fig. 2

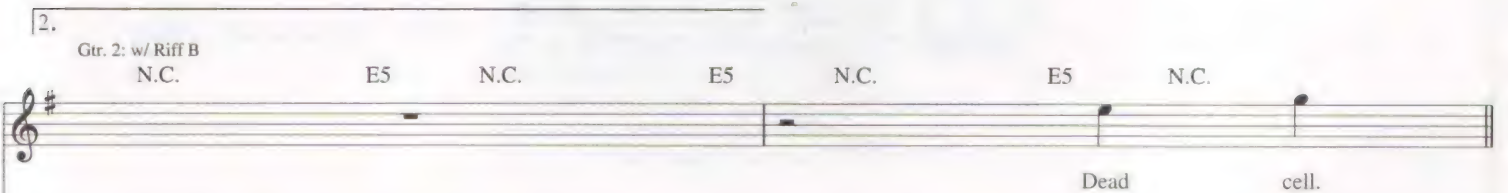
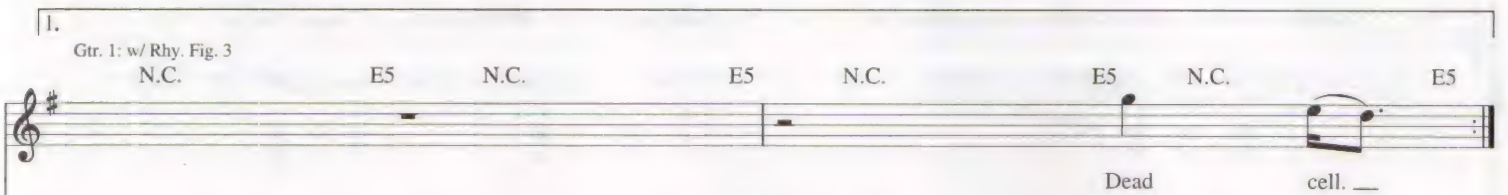


Plug them in and then turn them on. — Pro-cess the da - ta, make your - self the bomb.





Pre-chorus



Chorus

* Gtr. 1: w/ Rhy. Fig. 1

E5

F#5 N.C. F#5 G5 F#5 E5



Spoken: Born with no — soul, lack of con - trol. Cut from the mold of the an - ti - so - cial.

* 1st beat of Rhy. Fig. 1 is struck, not tied.

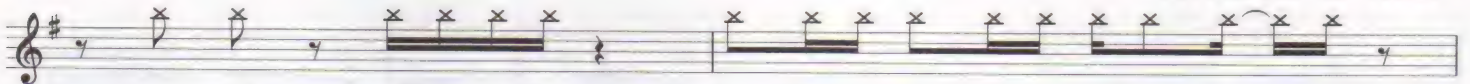
To Coda ⊕



Plug them in and then turn them on. — Pro - cess the da - ta, make your - self the bomb.

Gtr. 1: w/ Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5



No soul, lack of con - trol. Cut from the mold of the an - ti - so - cial.

Gtrs. 2 & 3: w/ Riffs A & A1



Plug them in and then turn them on. — Pro - cess the da - ta, make your - self the bomb.

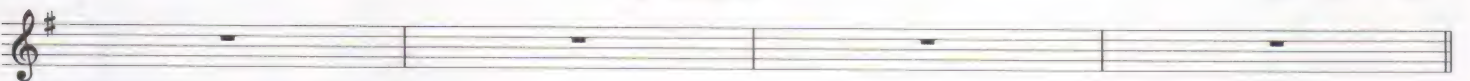
Interlude

Gtr. 1: w/ Rhy. Fig. 2

F#5 G5 F#5 E5

D.S. (take 2nd ending) al Coda

B5 G5 E5



⊕ Coda

Gtr. 1: w/ Rhy. Fig. 1

E5

F#5 N.C. F#5 G5 F#5 E5



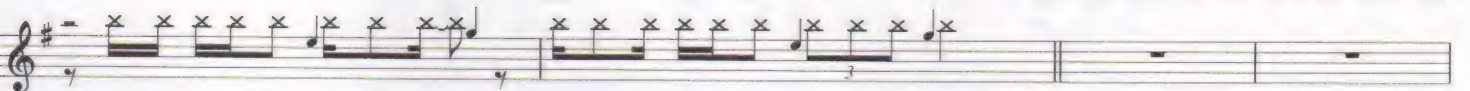
No soul, lack of con - trol. Cut from the mold of the an - ti - so - cial.
(Dead cell. Dead cell.)

Outro

Gtr. 1: w/ Rhy. Fig. 3

B5 G5

E5 N.C. E5 N.C. E5 N.C. E5 N.C. E5



Plug them in and then turn them on. — Pro - cess the da - ta, make your - self the bomb.
Dead cell. Dead cell.)

Whispered: Dead cell. Dead cell. Screamed: Whoa! _____

Gtr. 1

(2) 4 2 2 2 2 4 2 2 2 2 4 2 2 2 2 4 2 2 2 2

* Gtr. 1: w/ Rhy. Fig. 1

F#5 N.C. F#5 G5 F#5 E5 B5 G5 F#5 E5

Dead cell. Dead cell.

* 1st beat of Rhy. Fig. 1 is struck, not tied.

Gtr. 1

N.C. E5 N.C. E5 N.C. E5 N.C. E5

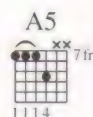
(2) 4 5 5 0 2 4 5 5 0 2 4 5 5 0 2 4 5 5 5 4 2 2

Additional Lyrics

2. Sick in the head, living but dead.
Hear what I said. Learn a lesson from the almighty dread.
Jah, nutty warrior, nothing's scarier.
Kids are getting sick like malaria.
Situation gets harrier.
Throwing up all kinds of barriers. I'm telling ya,
The kids are getting singled out.
Let me hear the dead cells shout. *(To Pre-Chorus)*
3. Stop pointing fingers 'cause we are the guilty
Or clean cut lies and truth that's filthy.
Believe what is the root of the word.
Out comes lie when it's cut into thirds.
I don't believe what my eyes behold, no.
I don't believe what my ears are told, no.
Seizin' this opportunity to speak,
I'm saying something, don't turn your fuckin' cheek. *(To Pre-Chorus)*

Words and Music by
Papa Roach

D5
○○○○×



N.C.(Dm)

(Bb)

Gtr. 1 (dist.) Rhy. Fig. 1

Rhy. Fig. 1

mf
let ring

TAB

0 8 0 7 10 0 8 0 7 8 0 8 0 7 10 0 8 0 7 8

(F/A) (Csus4) End Rhy. Fig.

let ring

7 8 7 7 7 10 7 8 7 7 8

10 8 10 7 10 10 10 8 10 8 7

Grtr. 1: w/ Rhy. Fig. 1

D5

Bb

Asus4

There's no mon - ey, — there's no pos - ses - sions, on - ly ob - ses - sions.

Grtr. 2 (dist.)

mf

7 0 0 0

7 X 0 0

7 X 7 7

Csus2 Dm

I ____ don't need that _ shit. Take __ my mon - ey, __ take ____ my ob - ses - sion.

Gtr. 2

let ring - - - - -

7
X
10
10

7
0
0
0

8 7 10 8 7

8 7 10 8 7

Gtr. 1

7
0
8

D5 C5 D5 C5 A5 C5

Rhy. Fig. 2

Gtrs. 1 & 2

f

0 0 0 0 0 12 12 12 12 12 12 0 0 0 0 0 12 12 12 12 12 0 0 0 0 0 12 12 12 12 12 0 0 0 0 0 12 12 12 12 12 0 0 0 0 0 12 12 12 12 12 0

A5 C5 D5 C5 D5 C5

End Rhy. Fig. 2

0 0 0 0 0 10 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0

A5 Bb5 F5 Eb5

Spoken: 1. I just wan - na be heard. _

0 0 0 0 0 10 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0 0 0 0 0 10 10 10 10 10 0

Verse

N.C.(D5) (F5)

Loud and clear are my words, com-in' from with-in, man. Tell 'em what you heard.

Rhy. Fig. 3

P.M. - - - - - P.M. - - - - -

0 0 0 0 0 7 10 12 12 12 10 0 3 3 3 3 3 3 0 10 12 12 12 10 0

(A5) (Bb5)

It's a - bout a rev - o - lu - tion in your heart and in your mind, you can't find the con - clu-sion.

End Rhy. Fig. 3

P.M. - - - - -

The first system of music features a vocal line with lyrics and two guitar parts. The first guitar part is marked with a treble clef and a key signature of one flat. The second guitar part is marked with a bass clef and a key signature of one flat. Below the guitar parts is a fretboard diagram showing the fret numbers for the strings.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)
(D5) (F5)

Life - style and ob - ses - sion, dia-mond rings get you noth - ing but a life - long les - son,

(A5) (Bb5)

and your pock - et - book stress - in'. You're a slave to the sys - tem, work - ing jobs that you hate

(D5) (F5)

for that shit you don't need. It's too bad the world is based on greed.

The second system of music continues the vocal line and guitar parts. It includes a treble clef and a key signature of one flat. The fretboard diagram shows the fret numbers for the strings.

Gtrs. 1 & 2: w/ Rhy. Fill 1 (Bb5)

(A5) (D5) C5 A5 C5 A5 C5

Step back and see. Stop think - ing 'bout your - self. start think - ing 'bout... There's _ no mon - ey, _

there's _ no pos - ses - sion, on - ly ob - ses - sion. I _ don't need that _ shit.

Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2
D5 C5

The third system of music includes a chorus section. It features a treble clef and a key signature of one flat. The fretboard diagram shows the fret numbers for the strings.

Rhy. Fill 1
Gtrs. 1 & 2

P.M. - - - - -

This section shows a rhythmic fill for the guitar parts. It includes a treble clef and a key signature of one flat. The fretboard diagram shows the fret numbers for the strings.

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1 3/4 times)
N.C.(D5)

N.C.(D5) (F5)

noth - ing, and emp - ti - ness is in ev - 'ry-thing. This re - al - i - ty is real - ly just a fucked-up dream.

(A5) (Bb5)

With the flesh and the blood that you call your soul, flip it in - side out, it's a big black hole.

Gtr. 3: w/ Fill 1 (D5) (F5)

Take your mon - ey, burn it up like an as - ter - oid. Pos - ses - sions, they are nev - er gon - na fill the void.

Fill 1
Gtr. 3 (dist.)

f
let ring - - - - -

Gtrs. 1 & 2: w/ Rhy. Fill 1
(Bb5)

(A5)

Take it a - way and learn the best les - son. The heart, the soul, the life the pas - sion.

Coda

A5 C5 Dm

I don't need that shit. Mon - ey.

Bb5 A5(b6) Csus4

pos - ses - sion. ob - ses - sion.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 times)

N.C.(Dm)

(Bb)

(F/A)

(Csus4)

(Dm)

Pre - sent your - self,

(Bb) (F/A) (Csus4)

press your clothes, comb your hair and clock in.

(Dm) (Bb) (F/A)

You just can't win, just can't win, and the things you own,

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

(Csus4)

D5

D5

C5

D5

C5

Gtrs. 1 & 2

own you. Yeah! Take my mon - ey, take my pos - ses - sion.

BLOOD BROTHERS

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 84
Double-time feel

N.C.
Gtr. I (dist.) **Riff A** End Riff A

f
slight P.M.

TAB

•	12	12	10	9	10	12	10	12	12	10	10	12	10	12	12	10	9	10	12	10	12	10	12	12	13	12	•
•	12	12	10	9	10	12	10	12	12	10	10	12	10	12	12	10	9	10	12	10	12	10	12	12	13	12	•

Gtr. 1: w/ Riff A (3 times)

N.C.

Riff A1

Play 3 times

End Riff A1

Gtr. 2 (dist.)

f
w/ wah-wah

.15	15	15	15	15	15	15	15		15	15	15	15	15	15	15	.
.12	12	12	12	12	12	12	12		12	12	12	12	12	12	12	.

Gtr. 2 tacet

N.C.(Dm)

C5

N.C.(Dm)

F5

Rhy. Fig. 1

End Rhy. Fig. 1

[illegible]

Verse

2nd time, Gtr. 2: w/ Riff A1 (4 times)

N.C.

Spoken: 1. Watch your back be-cause the next man is com-in', and you don't know if the next man is dumb-in'.
Spoken: 2. It was a dream and then it hit me. Re - al - i - ty struck, and now my life is all shift-y, and it all moves fast,

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M. P.M. - - - P.M. - - -

8 7 10 7 0 8 0 0 7 10 7 7 0 8 0 7 10 7 0 0 8 0 0 7 10 7 7

Sur - viv - al _____ of the fit - test what it is. I got yo back, you got my back, and that's the biz.
close to a buck fif - ty, and we all stand strong in re - spect to the fam - i - ly in times of in -

Blood is rush - ing through my veins, I got the pow - er, chan - nel the en - er - gy and with my strength I will de - vour.
san - i - ty. And through words of pro - fan - i - ty I de - scribe our dys - func - tion - al fam - i - ly.

Sick-en-ing thoughts are run-nig through my head, that's when I re - al - ize I'm glad I'm not dead.
Blood broth-ers keep it real to the end. Deep - er than the thoughts you think, not a trend.

D5

Cor - rup - tion and a - buse, the sales - man of our blood. For the pub - lic's crav - ing

Gtr. 1

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes.

[illegible]

End double-time feel N.C.(Dm)

C5

ex - is - tence in the dark. It's in our na - ture to de - stroy our - selves. -

Rhy. Fig. 3

The first system of musical notation for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation includes a repeat sign (double bar line with dots) and a final measure with a double bar line.

[illegible]

N.C.(Dm) F5 N.C.(Dm) C5

It's in our na-ture to kill our - selves. _ It's in our na-ture to kill each oth - er.

End Rhy. Fig. 3

10 9 10 5 10 9 10 10 7 0 0 10 0 0 0 5 0 0 0 0 10 9 10 7 0 0 10 0 0 7 10 0 0 0 7 10

1.

N.C.(Dm) F5 Bb sus2

Double-time feel
N.C.

It's in our na-ture to kill, kill, _ kill. _

End Rhy. Fig. 3

slight P.M. - - - - -

Fingerings:

0	0	10	9	10	5	10	12	12	12	9	10	12	12	10	10	12	10
0	0	8	7	10	7	0	0	0	0	0	0	12	12	12	12	12	12

2.
N.C.(Dm) F5

It's in our na - ture to kill, kill, — kill!

Rhy. Fill 1 End Rhy. Fill 1

12 12 10 12 9 10 12 12 10 12 10 12 12 13 12

Gr. 1: w/ Rhy. Fig. 3
N.C.(Dm) C5 N.C.(Dm) F5

It's in our na - ture to de - stroy our - selves. _ It's in our na - ture to kill our - selves. _

N.C.(Dm) C5 N.C.(Dm) F5

It's in our na-ture to kill each oth-er. It's in our na-ture to kill, kill, — kill, —

Rhy. Fill 1 End Rhy. Fill 1

Bbsus2 Csus2 Interlude N.C. Csus2

a-gain and a - gain. —

Pre-Chorus Double-time feel D5

Cor - rup - tion and a - buse,

End double-time feel

C5 A5 D5 C5 A5 D5 C5 A5 D5 C5 A5 D5 C5 A5 D5

the sales-man of our blood. For the pub - lic's crav - ing ex - is - tence in the dark.

Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

N.C.(Dm)

C5 N.C.(Dm)

F5 N.C.(Dm)

C5

It's in our na-ture to de-stry our - selves. — It's in our na-ture to kill our - selves. — It's in our na-ture to kill each oth-er.

Outro

Double-time feel

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 1: w/ Rhy. Fig. 4

N.C.(Dm)

F5

N.C.(Dm)

C5

It's in our na - ture to kill, kill, — kill, — kill, kill! Kill, kill, — kill, —

[illegible]

Gtr. 2 tacet
D5

D5

[illegible]

It's in our na - ture to kill each oth - er. It's in our na - ture to kill.

REVENGE

Words and Music by
Papa Roach



Gtr. 1: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Gtr. 2 (dist.) Moderate Rock ♩ = 96

E5 B5 C5 B5

mf
w/ wah & delay

TAB

0	0	0	1	1	0	1	0	1	0	1	0	1
---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1 (dist.) Rhy. Fig. 1 End Rhy. Fig. 1

f

TAB

2	2	4	3	3	4	2	2	4
---	---	---	---	---	---	---	---	---

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

E5 B5 C5 B5

TAB

0	1	0	1	0	1	0	1	0	1	1	0	1	0	1	3	1	3	1
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

E5 B5

TAB

0	1	0	1	0	1	0	1	0	2	4	2	4	2	4	2	4	2	4	2	3	3	3	3	2	2	2	0	2	0	2
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

First staff of music for 'The Wind'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the notes are labeled with their corresponding chord names: C5, B5, E5, and B5. The melody consists of a series of eighth and sixteenth notes, with a long slur covering the entire phrase. Below the staff, there are two empty staves, likely for guitar or bass accompaniment.

C5 B5

Spoken: Re-mem-ber the girl.

Gtr. 2 tacet
C5 B5

C5 B5

C5 B5

C5 B5

a-bused with forks, knives and ra-zor-blades.

1. Re-mem-ber the girl _

Gtr. 1

Verse

N.C.(Bm)

a-bused with forks, knives and ra-zor-blades. She fi-n'lly left him, had e-nough of her man's rage
can't live with him and can't live with out him. Stress got her down, she needs to deal with her prob-lems as the

Riff A

End Riff A

9 9 7 9 5 9 4 5 0 9 7 9 5 9 4 5

Band - aids cov - er her scars, _ she left him blood-ied. Beat his ass with a bat, face sunk in like Sil - ly
dra-ma gets deep - er, I puff on the reef - er. She took the last step and sent his ass to the reef - er. Cha - os

Riff A1 End Riff A1

Gtr. 1: w/ Riff A (2 times)

Put - ty. Y'all can sit back _ so I can stud - y de - struc - tion of the fam - i - ly de - sign, and how the
is what she saw in the mir - ror. Scared of her - self and the pow - er that was in her. It took

mor - als of so - ci - e - ty de - cline es - sen - tial - ly is beats to rhymes likes grapes to wine.
o - ver and weighed heav - i - ly on her should - er. Mil - i - tant in - san - i - ty is now what con - trolled her. }

Chorus

E5 B5 C5 B5 E5 B5 1. C5 B5

It's _ al - right, we're _ in love. _ Can't _ live _ with or _ with - out.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1: w/ Riff A N.C.(Bm) Gtr. 1: w/ Riff A1

2. See, she

2. C5 B5 E5 B5 C5 B5

or ____ with - out. It's ____ al - right, we're ____ in love. ____

E5 B5 C5 B5 D5

Can't ____ live ____ with or ____ with - out.

Rhy. Fill 1 End Rhy. Fill 1

C5 B5 C5 B5 D5

We're in love.

C5 B5 C5 B5

We're in love.

Bridge

Gtr. 1 tacet
N.C.

Spoken: Kill it, be - fore it reach - es you. — Mis - siles won't work. It's ap - proach - ing the main - land.

Gtr. 2

w/ tremolo

9 7 12 10

What if it reach - es the met - ro - pol - i - tan ar - e - as, cos - mo - pol - i - tan ar - e - as.

7 9 7 12

Se - cure the lines and pre - pare for de - par - ture. Calm, calm, _ calm, it is a, a big

9 7 12 10

bus' - ness and seems to be ad - vanc - ing un - der - ground, 'cause my style is un - der - ground.

10 9 7 12 10

I'm green with my red eyes mad tint. Flee, fly, flow, rap - i - do, rap - i - do.

7 9 7 12 10 12

She feeds plen - ti - ful, e - lec - tri - fy - ing the na - tion, e - lec - tri - fy - ing the

(tremolo off)

9 7 12 10

Gtr. 2 tacet
N.C.(Bm)

na - tion. Don't you see that we're in dan - ger? How will we stop it? She is at - tack - ing.

Rhy. Fig. 3 End Rhy. Fig. 3

9 11 9 7 11 12 11 12 9 11 9 7 11 12 11 12

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

Don't you see that we are in dan - ger? How will we stop it? She is at - tack - ing.

Suck - er! Dan - ger, dan - ger. Suck - er! Dan - ger, dan - ger.

Suck - er! Dan - ger, dan - ger. Suck - er! Dan - ger, dan - ger.

9 11 9 7 11 12 11 12 9 11 9 7 11 12 11 12

B5 A5 B5 F#5 E5 F#5 D5 A5 B5 A5 B5 F#5 E5 F#5 D5 A5

Run-ning out, we're run-ning out. (Run-ning out of time. Run-ning out

Gtr. 1

9 9 9 9 7 7 7 9 11 9 11 0 7 9 9 9 9 7 7 7 9 11 9 11 0 7

B5 A5 B5 F#5 E5 F#5 D5 A5 B5 A5 B5 F#5 E5 F#5 D5 A5

Run-ning out, we're run-ning out. Run-ning out, we're run-ning out. of time. Run-ning out of time.)

Gtr. 1

9 9 9 9 7 7 7 9 11 9 11 0 7 9 9 9 9 7 7 7 9 11 9 11 0 7

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fill 1

E5 B5 C5 B5 E5 B5 C5 B5 D5

It's al - right, we're in love. Can't live with or with - out.

Outro

C5 B5

Gtr. 1

mf (gunshot)

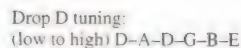
*Gtr. 2

mf

0 7 5 7 3 7 2 3 0 7 5 7 3 7 2 3 0 7 5 7 3 7 2 3 0 7 5 7

*Sitar arr. for gtr.

Words and Music by
Papa Roach



Moderate Rock ♩ = 90

Rhy. Fig. 1

A5(b6)

A5

End Rhy. Fig. 1

F5/C

A5

A5(b6)

A5

N.C.(A5)

Gtr. 3 Riff A

(dist.)

(Bb)

End Riff A

Gtrs. Rhv. Fig. 2

1 & 2

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(A5) (Bb)

dra - ma, or you could sleep with the fish - es. My clutch-es are tight, _ and I'll take your last wish-es.

Gtr. 1

A5 Gtr. 3: w/ Fill 1 Bb5 A5 Bb5

One for your mon-ey, two for your girl, three for your life, now I fucked up your world.

Gtrs. 1 & 2

Chorus

A5 F5 D5 F5 E5 F5 E5

Do you like how it feels to be bit in the neck by the snake that kills?

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

A5 F5 D5 F5 E5 F5 E5 F5 E5

Do you know how it feels to be stabbed in the back then watch the blood spill?

A5 F5 D5 F5 E5 F5 E5 A5 F5

I don't like how it feels, check it. Do you know how it feels to be

To Coda ⊕

Interlude

Gtr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

(A5)

Gtrs. 1 & 2: w/ Rhy. Fill 3

Gtr. 3: w/ Fill 1

(Bb5)

D5 F5 E5 F5 E5 N.C.(A5) (Bb) (A5) Gd. 5: w/ Fill 1 (Bb5)

stabbed in the back then watch the blood spill? Yo.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1st 3 meas.)

Gr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

2. It's kind - a fun - ny how you're run - ning your mouth, man. You're caught in a lie and there's no way out, come on.

Grts. 1 & 2: w/ Rhy. Fill 2
Grtr. 3: w/ Fill 1

A5

Bb5

A5 Bb5

Be - tray your friends and your peeps and your fam - i - ly, liv - ing like a snake, liv - ing like a blood - y thief.

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff A (1 1/2 times)

N.C.(A5)

(Bb)

Check my — speech 'cause it's deep like the sea, from me to y'all and then from y'all back to me. Ha.

(A5) Gr. 3: w/ Fill 2
(Bb)

Dan-ger, dan-ger, I slay snakes like a rang-er. Mil-i-tar-y style — fears God, not a stran-ger.

Rhy. Fill 3

Gtr. 2 - -

Gtrs. 1 & 2 -

Rhy. Fill 3

Gtr. 2 ----- Gtrs. 1 & 2 -----

P.M. ----- P.M. -----

2 5 2 0 1 2 0 1

Fill 2

Gtr. 3

[illegible]

A5 G5 A5 Bb5 G5

Now tell me, tell me whose crew sick - er? Mine's sick - er. Get on your knees and be a dick lick - er.

Gtrs. 1 & 2

N.C.(A5) A5 Bb5 A5 Bb5

One for your mon-ey, two for your girl, three for your life, now I fucked up your world.

A5 Bb5 A5 Bb5 D.S. al Coda

Check it.

⊕ Coda

Interlude

Lead Voc.: w/ Voc. ad lib, next 8 meas.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

F5/C A5 A5(b6) A5 Play 4 times

A5 D5 Bb5 E5 F5 E5

Gtrs. 1 & 2

Outro

A5 D5 N.C.(Bb) (E5) (F5) (E5)

Do you like how it feels to be bit in the neck by the snake that kills?

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (2 1/2 times)

A5 D5 N.C.(Bb) (E5) 3 (F5) (E5)

Do you know how it feels to be stabbed in the back then watch the blood spill?

A5 D5 N.C.(Bb) (E5) (F5)(E5) A5 D5

Do you like how it feels? _____ I don't like how it feels to be

N.C.(Bb) F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5 F5 E5

bit in the neck by the snake that kills, by the snake that kills, by the

Gtrs. 1 & 2

F5 E5 F5 E5 F5 E5 F5 E5 A5

snake that kills.

Words and Music by
Papa Roach

Intro

Moderate Rock ♩ = 88

Gtr. 3: w/ Riff A (8 times)

Gtrs. 1 & 2

D5

C#5

E5

D5

C#5

E5

D

C#5

E5

D5

C#

F

Gtrs. 3 & 4: w/ Riffs A & A1 (4 times)

F#sus2

Rhy. Fig. 1

trem. pick

D5 F#sus2

D5

End Rhy. Fig. 1

Musical score for "The Rose Tree". The score is written for guitar, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a melody line consisting of eighth notes and rests. Below the staff are two rows of guitar tablature.

6 7 6 6 6 7 6
4 4 4 4 4 4 4 0

6 7 6 6 6 7 6 6 6 7 6 6 6 7 6 6 6 7 6
4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#sus2

D5

1. Life's been sucked out of me, ____
2. Now ev - 'ry - thing's o - kay; ____

and this rou - tine's kill - ing me. _____
there's noth - ing wrong with me. _____

F#sus2

D5

I did it to _____ my - self _____
This seems un - nat - ur - al _____

a - gain, I said — this would — not be. _____
to me I'd say — in ev - 'ry way. _____

Gtr. 3

Riff A

4 7 6 7 9 7 6

Grtr. 4

Riff A1

11 14 13 14 16 14 13

B5 Bsus4 Bm

Some - bod - y put me out of my mis - er - y.
 Some - bod - y kick me in the face —

Gtr. 3 Riff B End Riff B

P.M. —————

4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6 4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6

Gtrs. 1 & 2

11 11 11 11 11 11 11 11 14 14 14 14 12 12 12 12

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#sus2

D5

Ex - pres - sion, stim - u - la - tion, hal - low sense of my - self.
 Now some - thing's wrong with me. — I'm bleed-ing pro - fuse - ly.

Gtr. 3 Riff C End Riff C

13 14 13 13 14 13 13 14 13 13 14 13 12

Gtr. 3: w/ Riff C

F#sus2

D5

And this seems I did it to my - self a - gain.
 nat - ur - al to me, I fuck up ev-'ry day.

Gtr. 3: w/ Riff B

B5

Bsus4

Bsus2

Bm

Some - bod - y put me in my place. — } Nev - er e - nough.
 Some - bod - y put me in my place. — }

Gtrs. 1 & 2

11 11 11 11 11 11 11 11 14 14 14 14 14 14 11 11 11 11 12 12 12 12

Chorus
N.C.

_____ Nev - er e - nough. _____ Do I de - serve _____

Gtrs. 1 & 2
Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2

1. _____ what I got? _____ 2. _____ Nev - er e - nough. _____

Gtrs. 1 & 2: w/ Rhy. Fig. 2

_____ Nev - er e - nough. _____ Do I de - serve _____

D5

_____ what I got? _____ What I got? _____

Gtrs. 1 & 2

Interlude

D5 D C#5 E5 D5 C#5 E5

_____ What I got? _____ What I got? _____ What I got? _____

Gtrs. 1 & 2

D C#5 E5 D5 D C#5 E5

let ring - - - - -

trem. pick

Bridge

Gtr. 3: w/ Riff B (6 times)

Gtrs. 1 & 2 tacet

N.C.

I feel as if I'm run - ning back to where I start - ed. You ask what's wrong with me

and I say noth - ing. Is ev-'ry - thing o - kay? Is some-thing wrong with me?

Push-ing and pull - ing feel - ings e - ter - nal. My heart is yours. I feel as if I'm run - ning.

I feel as if I'm run - ning. I feel as if I'm run - ning.

Outro-Chorus

N.C.

Run! _____

Gtrs. 1 & 2

Life will knock me

4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6 | 4 4 4 7 7 7 6 6 6 7 7 7 9 9 7 6

C#5 E5

down. Nev-er e - nough.

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 | 4 4 4 4 4 4 4 4 9 9 9 9 9 9 9 9
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 7 7 7 7 7 7 7 7
11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 | 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 1/2 times)
N.C.

Nev-er e - nough. Do I de - serve what I got?

Nev-er e - nough. Nev-er e - nough. Life will knock me

D5 C#5

down.

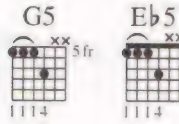
Gtrs. 1 & 2

4 7 4 6 4 0 | 4 7 4 6 7 6 0 | 0 | 6 4 6 4

BINGE

Words and Music by
Papa Roach

Drop D tuning:
(low to high) D-A-D-G-B-E



Intro

Moderate Rock ♩ = 94

G5

Rhy. Fig. 1A

Gtr. 2
(dist.)

Rhy. Fig. 1

Gtr. 1 (dist.)

Eb

End Rhy. Fig. 1A

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

G5 N.C.

G5 N.C.

Eb5 N.C.

Eb5 N.C.

You bet - ter put that down. _

You bet - ter put that down. _

Verse

G5

N.C.

G5

N.C.

I. All I need is a bot - tle,

Gtrs. 1 & 2

Rhy. Fig. 2

G5 N.C. G5 N.C.

and I don't need — no — friends, no. —

Eb5 N.C. Eb5 N.C.

Wal — low — in — my pain, —

Eb5 N.C. Eb5 N.C.

I swal — low — as I pre — tend —

End Rhy. Fig. 2

Gtrs. 1 & 2; w/ Rhy. Fig. 2

G5 N.C. G5 N.C. G5 N.C.

to act like I'm hap — py when I drink to — no —

G5 N.C. Eb5 N.C. Eb5 N.C.

— end no. — I'm los — ing all — my — friends,

57

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)
G5 N.C. G5 N.C.

G5 N.C.

hold your — ground. _

2. When I'm so - ber, life

Gtr. 3

12

bores me — so I get drunk — a — gain, yeah. —

Eb5 N.C. Eb5 N.C. Eb5 N.C. Eb5 N.C. *D.S. al Coda 1*
 I'm los-ing all my friends, I'm los-ing in the end she says.
 Gtr. 3

⊕ Coda 1

Eb5 F5 G5 N.C. G5 N.C. Eb5 N.C.
 hold your — ground, — yeah. —

Interlude

Eb5 N.C. Gtrs. 1 & 2: w/ Rhy. Fig. 1
 G5 N.C. G5 N.C. Eb5 N.C. Eb5 N.C.

You bet - ter

Bridge

G5 Bb5 G5 Bb5
 sit back down, — you bet - ter put that down, — Put the
 Gtrs. 1 & 2

E \flat 5

bot - tle down, I am on a binge.

N.C.(D5) **F5** *D.S. al Coda 2*

P.M.

⊕ Coda 2

Outro
Gtr. 3: w/ Fill 1
Gm

E \flat 5 **F5** **B \flat sus2**

hold your ground, yeah. I am on a binge, I wish things would change.

Rhy. Fig. 4
Gtrs. 1 & 2

Fill 1
Gtr. 3

Play 3 times

D5 F5

wish — they'd re - ar - range. I'm on a binge. ———

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 3/4 times)
Gm B♭sus2 D5

I — wish things would change, wish — they'd re - ar - range. I — am on a — binge,

F5 Gm B♭sus2 D5

I'm on a binge, ——— yeah, — yeah. ———

Gtrs. 1 & 2 D5 F5 D5 F5 D5 F5 D5 F5 D5 F5 G5 N.C.

G5 N.C. G5 N.C.

G5 Band out N.C.

THROWN AWAY

Drop D tuning:
(low to high) D-A-D-G-B-E

Words and Music by
Papa Roach

Intro

Moderate Rock ♩ = 98

Gtr. 1 (dist.) E5 D5 F5 D5 End Rhy. Fig. 1

Rhy. Fig. 1

f P.M. P.M. P.M. P.M.

TAB

2 2 2 0 2 2 2 0 2 2 0 3 3 3 0 3 3 3 0 3 3 0

E5 D5 F5 D5

P.M. P.M. P.M. P.M. - - - -

2 2 2 0 2 2 2 0 2 2 0 3 3 3 0 3 3 3 0 3 3 0

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

E5 D5 F5 D5 E5 D5 F5 D5

Semi-whispered: I am a mess, I've made a huge mess. I can't control myself.

Gtr. 2: w/ Fill 1

Gtr. 1 E5 D5 F5 D5

Rhy. Fig. 2

2 2 2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 3 3 3 0

E5 D5 F5 D5

Spoken: 1. I kill the

End Rhy. Fig. 2

P.M. - - -

2 2 2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 0 2 3 0

Fill 1

Gtr. 2 (dist.)

trem. pick

9 10 16 17


7 8 14 15

Verse

Gtr. 1: w/ Rhy. Fig. 2 (1 1/2 times)

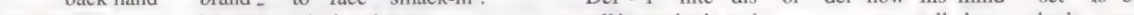
rhyme a - gain, I'm com - in' sick and on time a - gain. Words man - i - fest from deep in - side where peo - ple hide. With - in it,
sick, noth - ing is his hands but his dick. He could - n't han - dle pres - sure, he could - n't han - dle shit. For the

E5 D5 F5 D5




chem - i - cal un - bal-anced on the tri - ple beam. What? Fuck what you heard it's a - bout what I seen. I seen it
life he was lead-ing led him down the wrong path where guns blast, don't give a shit a-bout the God's wrath.

E5 D5 F5 D5



hap-pen, back hand brand_ to face smack-in'. Def-i-nite dis-or-der now his mind-set is black-ened.
Don't wan-na talk to the coun-sel-lor, doc-tor to tell 'em what's real, to tell 'em what's prop-er.

E5 D5 F5 A5



The doc-tors say he's got the brain of a mur-der-er. This rug-ged style steals your brain (like a burglar.)
The sit-u-a-tion's un-clear like gray, and I know it gets worse ev-'ry day.

Gtr. 1

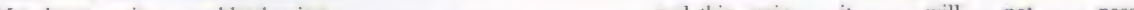
Rhy. Fill 1

End Rhy. Fill 1

The image shows a musical score for guitar 1. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The staff is divided into two sections. The first section, labeled 'Rhy. Fill 1', contains a series of eighth notes and rests, with a double bar line at the end. The second section, labeled 'End Rhy. Fill 1', contains a series of eighth notes and rests, with a double bar line at the end. Below the staff, there are two rows of guitar tablature. The first row contains the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The second row contains the numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Pre-Chorus

B5 Csus#4 *B5/D



My heart _ is bleed - ing and this pain, _ it will _ not pass. _

[illegible]

*Bass plays D.

B5 G#5

It's not — re - ced - ing and my bod - y's go - ing numb. _

End Rhy. Fig. 3

B5 C5 B5/D

A bad — trip child, _ roll - ing _ stoned, keep - ing high. _

B5 G#5

He don't _ know what _ he's do - ing. He just _ keeps get - ting by. _

Chorus

E5 D5 F5 D5

Thrown a - way, _ I wan - na be _

Rhy. Fig. 4

8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco 8va ~ loco

Harm. Harm. Harm. Harm. Harm. Harm.

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4

1. 2.

E5 D5 F5 D5 F5 D5

thrown a - way. Spoken: 2. He's born

N.C.(E5) (F5) (E5)

Semi-whispered: I am a mess. I've made a huge mess. I can't con -

Gtr. 1

Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm. Harm.

2 2 5 2 2 5 2 2 5 2 2 2 3 3 5 3 3 5 3 3 5 3 3 0 2 2 5 2 2 5 2 2 5 2 2 2

(F5) E5 D5 F5 D5

- trol my self. Screamed: I'm los - ing it, I've lost it. I've

Harm. Harm. Harm.

3 3 5 3 3 5 3 3 5 3 3 0 2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 3 3 0

E5 D5 F5 D5

spilt all my mar - bles!

2 2 2 2 2 2 2 2 0 3 3 3 3 3 3 3 3 0

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

E5 D5 F5 D5 E5 D5 F5 D5

Yeah! (Screaming ad lib) 'Cause I see

E5 D5 F5 D5 E5 D5 F5 D5

you in - side of me. Some-times I want to be thrown a - way. 'Cause I see

Gtr. 1: w/ Rhy. Fig. 2 (1 3/4 times)

E5 D5 F5 D5 E5 D5

you in - side of me. Some-times I want to be thrown a - way.

Gtr. 2: w/ Fill 1

F5 D5 E5 D5 F5 D5

A hy - per spaz, and that is the way. Some - times I want

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5 D5 F5 A5 B5 C5 B5/D

to be thrown a - way. Thrown a - way. Thrown a - way. Thrown a -

B5 G#5 G#5

way. Thrown a - way. Thrown a - way.

Interlude

F5 *Bbm/Db

Voic - es in my head.

Gtr. 1 Rhy. Fig. 5

Gtr. 1 Rhy. Fig. 5

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8	8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

*Bass plays Db

Bb5 Eb5

Voic - es in my head.

End Rhy. Fig. 5

Outro

Gtr. 1: w/ Rhy. Fig. 5 (2 times)
Lead Voc.: w/ Voc. ad lib till end

F5 Db5 Bb5 Eb5

Voic - es in my head. Voic - es in my head.

F5

Gtr. 1

LEGACY

Words and Music by
Papa Roach



Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderate Rock ♩ = 94

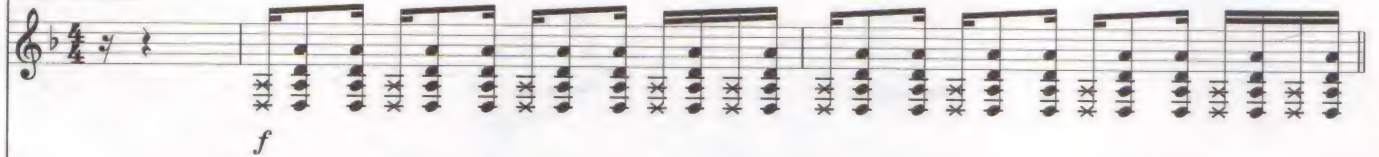
D5

(Drums)

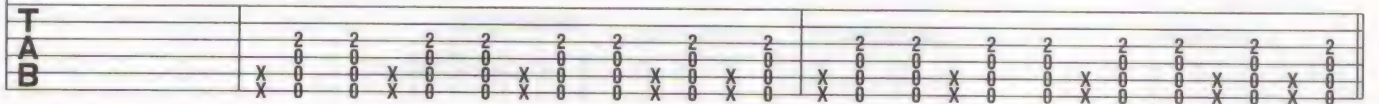


Spoken: 1. Dead

Gtrs. 1 & 2 (dist.)



f



Verse

Dm



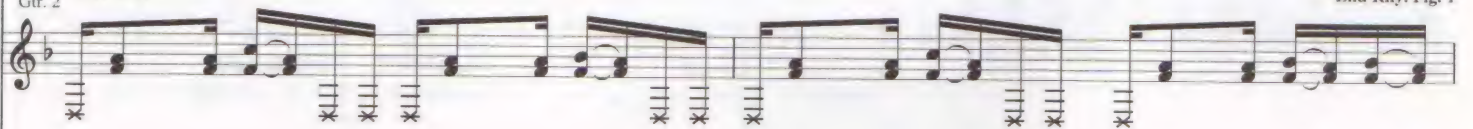
pres - i - dent.

The pres - i - dent.

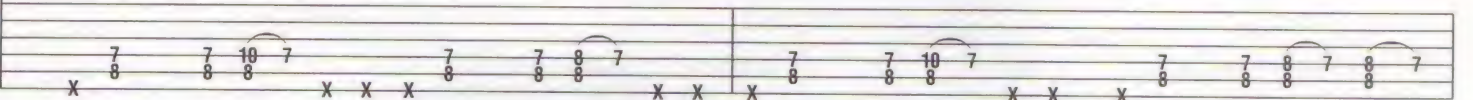
Ma-sons strive for pow-er while I work to save my res - i - dence. He

Rhy. Fig. 1

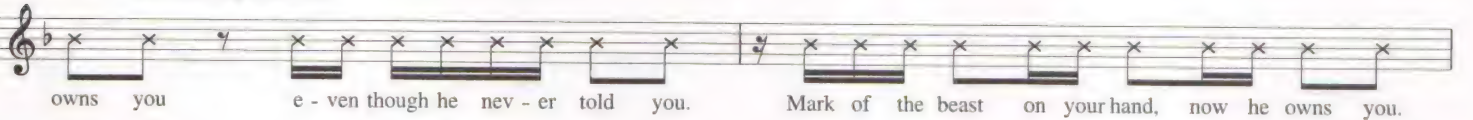
Gtr. 2



End Rhy. Fig. 1



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)



owns you

e - ven though he nev - er told you.

Mark of the beast on your hand, now he owns you.



Thrown down to the bot - tom lev - el,

ruled by the fist and the fist is the dev - il.

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Pre-Chorus

Bb6 Bb5 C6 C5

We are the fu - ture, we are right now.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2: w/ Rhy. Fill 1

I know what e - vil is and e - vil could suck my... Like Sam Hien and God ain't no joke.

C6 C5 Bb6 Bb5 C6 C5

- ture, we are right now. The fu - ture.

Chorus

N.C.(Dm)

N.C.(Dm) F5 N.C.(C)

You sink. ____ we swim. ____ We rise, ____ you fall. ____

Rhy. Fig. 3

Gtrs. 1 & 2

[illegible]

Musical notation for the vocal line of "We meet our fate together." The melody is written on a single staff in G major. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). Chord symbols above the staff are: (Dm) above the first G, Bb5 above the B-A-G triplet, N.C.(F) above the F#-E-D triplet, and (C) above the final D. The lyrics "We meet our fate to - geth - er." are written below the staff, with a hyphen under "to" and "geth".

[illegible]

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Dm

I was here from the start, and I'll be here in the end. in the end. *Spoken:* 3. I'm dodg-ing

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Dm

ar - rows from the dark side
er - er - y day,
and I'm a man
for - get 'cause of what I say
in - fi -

nite - ly. Al - ways go a - gainst the grain _ and ques-tion ev - 'ry-thing be - fore it takes your brain. _

Thrown down to the bot-tom lev-el, ruled by the fist and the fist is the dev-il.

I met-a-mor-pho-sized, make my-self lev-el. Yeah, _____ come on.

Dm(addb4)

Yeah, _____ come on.

Harm.-----4

D.S. al Coda

Harm.-----4

⊕ Coda

Bb5

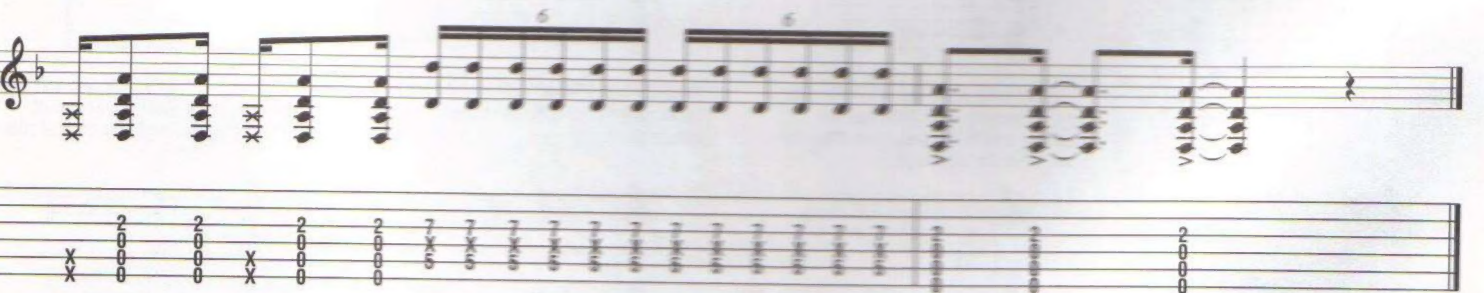
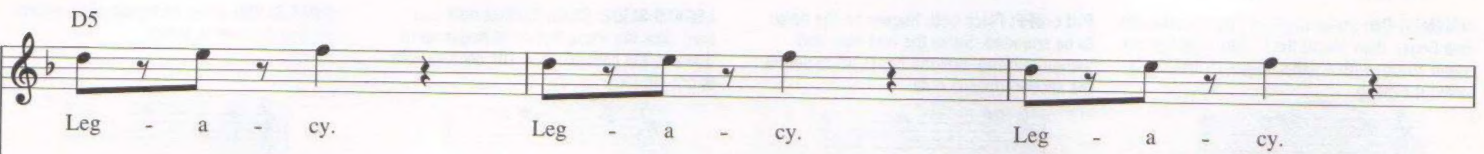
N.C.(F) (C)

D5

Gtrs. 1 & 2



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
N.C.(Dm)



Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Thrown Away

Infest

Binge

Last Resort

Broken Home

Never Enough

*BONUS SONG:
Legacy*

Snakes

Dead Cell

Revenge

*Between Angels
and Insects*

Blood Brothers

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